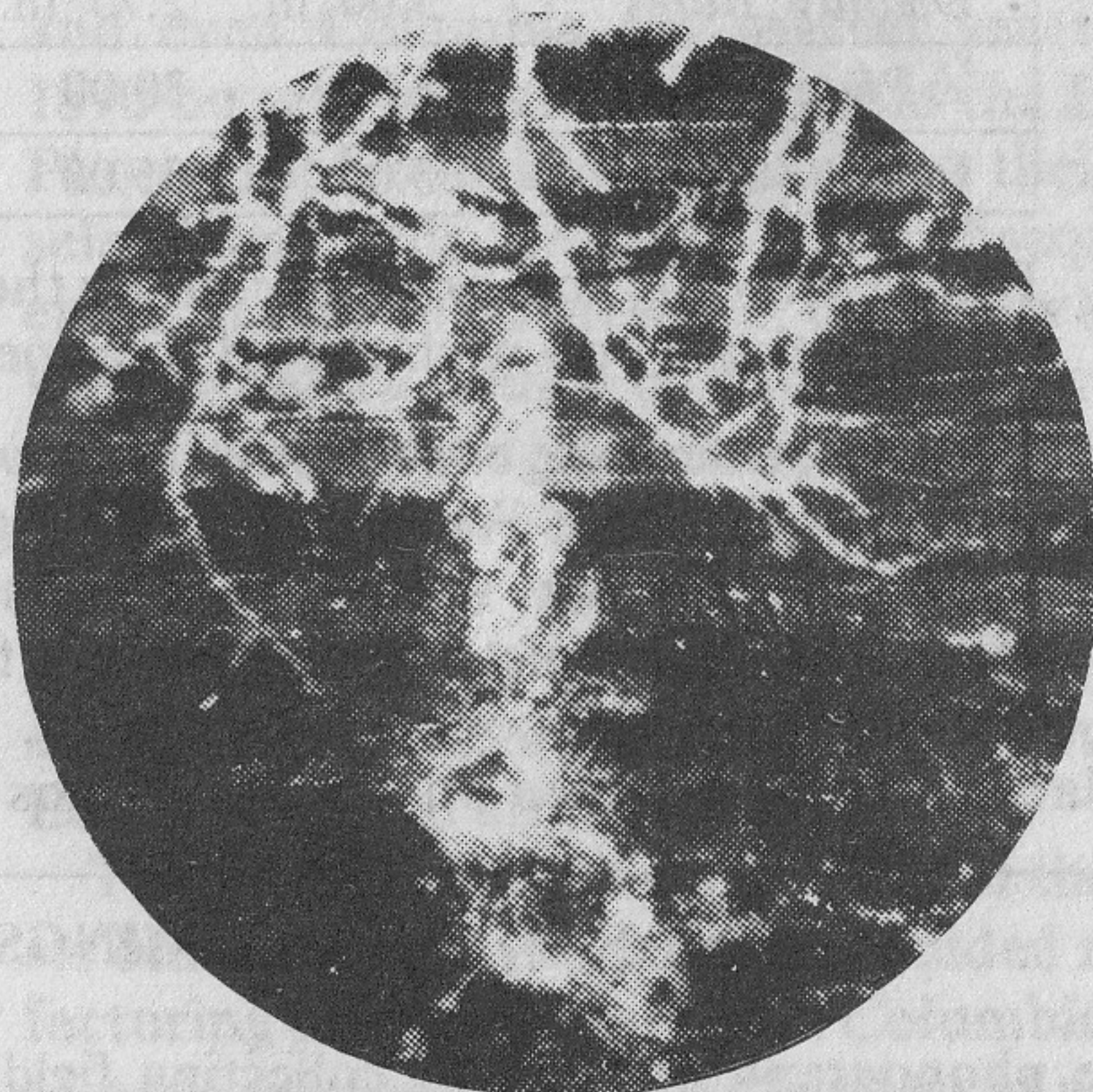


A Clean Wax Cylinder (40x)



A Moldy Brown Wax Cylinder (40x)

“BREAKING THE MOLD”

A Chemist Looks at Wax's Enemy (Pt. 1)

Dr. Mark S. Kaplan

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DEAR APM:

Question: I have an Edison Business Phonograph from about 1905 with a bullet-shaped mandrel, hinged cover-lid, and electric motor. On what current was this machine designed to run?

A.Y., Madison, Wisc.

Answer: We are grateful to Charles Rakes of Bentonville, Arkansas for the following information. The electric motor is of the brush type D.C., requiring an operating current of .25 amps. The large rheostat on the back of the cabinet is wired in series with the motor and is used to obtain a constant operating current with any of these power sources: 220 volts D.C., 220 volts A.C., 110 volts D.C., and 110 volts A.C., at frequencies from 25 Hz to 133 Hz. The thread on the feed screw is *not* the same as other phonographs of the time, but is probably 150 grooves to the inch, the same pitch as the Edison Voicewriters. (Two-minute cylinders use 100 grooves to the inch, and 4-minute cylinders use 200 grooves per inch, so these dictation cylinders might have been called 3-minute cylinders, except that they were designed to be played at much less than the usual 160 rpm, and hence would have played for a much longer time).

COMINGS AND GOINGS

The phonograph and record collecting field, like all others, has its personalities. We try to keep up with what they are doing now, but must also chronicle their arrivals and departures.

On April 22, John Bova, well-known collector and Zonophone enthusiast, passed away, leaving a wife and daughter. John was relatively young, only 27, but had been an active hobbyist for several years, with an especial interest in collecting and restoring Zonophone machines. He was ready to share what he had learned with others, and was always helpful to new collectors. **APM** will always remember his many kindnesses during his visits here. The remainder of his collection has been given to his family. Our sympathy and condolences to his wife Theresa and little girl.

Edward B. Moogk, the author of *Roll Back the Years*, died on December 18, 1979 at the age of 65. He had hosted a vintage records radio program in Canada for many years under the name of "Ed

Manning," and was instrumental in founding the National Library Recorded Sound Collection. **APM** remembers him well from the 1975 ARSC Convention in Montreal and his visit to the Edison Site for the Annual Program. A Memorial Fund has been established in his name at the National Library. We hope that his wife Edith and family will take some pleasure in knowing that the man and his work were known and appreciated throughout the world.

Mr. and Mrs. James "Rick" Wilkins announce the birth of a daughter Emily on January 19. When **APM** pointed out the possible influence of Emile Berliner on his choice of name, Rick only smiled. He is of course well-known as a researcher on early brown wax cylinders, and keeps urging us to publish the Complete Columbia Cylinder Book so he can use it. Our very best wishes to the Wilkins family and their first child.

While many articles have been written and books published describing cylinder phonographs, relatively less attention has been paid to the basic constitution of the companion item from which we collectors derive a good deal of pleasure -- the cylinder record. Most of us are aware that there are brown and black "wax" cylinders, indestructible cylinders of "plastic" and that some of these are more susceptible to mold and erosion than others. The steady deterioration of cylinders and the consequences of the ever dwindling supply of these echoes of the past should be the concern of every collector and historian interested in preserving these artifacts for future generations.

Why will one collector stumble upon a box of perfect 2-minute wax cylinders while another finds a similar box of hopelessly moldy, mildewed and unsalvageable shells? The answer can be found by examining changes made in the composition of the cylinders as they evolved and by considering the storage conditions of these records over the past seven decades.

By 1886 the Bell-Tainter interests operating at the Volta Laboratory in Washington D.C. were already utilizing a hydrocarbon mineral wax (Ozocerite) coated cardboard cylinder (6" long) for their Graphophone machines. Perhaps inspired by the persistence of his rivals in this area, (he had never thought of wax as particularly suitable), Edison decided to produce a *solid* wax cylinder to go with his newly improved phonograph. The formulation work was entrusted to a chemist, J.W. Aylsworth and thus the *solid* wax cylinder was born, by 1887. These first cylinders were the only ones which can truly be called "wax cylinders." Very pale, almost white in appearance, they consist of a mixture of Beeswax, Stearic wax, and Ceresin (a refined Ozocerite)¹. At this point it behooves us to say something about waxes in general.

The natural waxes used around the turn of the century were derived from animal, plant, and hydrocarbon-based mineral sources. The accurate definition of a "wax" is difficult. Physically it lies between resins and fats, usually appearing as an amorphous solid, amenable to being polished by slight pressure. Chemically its definition is "an ester of a long chain of aliphatic acid with a long chain aliphatic alcohol". In practice these waxes are seldom pure and usually contain mixtures of wax-like organic molecules (ketones, long-chain acids, etc.) not quite fitting the above academic definition. Waxes generally have ill-defined melting points between 100 and 200°F.

The source, type, purity and melting point of the wax all affect the durability and performance of a cylinder record. The earliest wax cylinders using soft beeswax (melting point 143-149°F) mixed with Mutton tallow-derived Stearic wax and refined hydrocarbon mineral wax (Ceresin) would tend to "tackify" with time and wear out quickly due to their softness. By the mid-1890's the more familiar brown "wax" composition was placed into general use. This composition produced a cylinder which was not really "wax" but basically an insoluble metallic soap composed of metal salts of long chain fatty acids. A typical composition, ca. 1896 is shown below:²

		Melt. Pt.
Stearic acid	48.0%	158° F
Sodium Stearate	20.2	
Aluminum Stearate	11.3	194-200°
Ceresin	20.5	149°

The brown color of these early records was a natural result of the impurities in the chemicals and would vary from batch to batch. The Edison formula was recognized as superior and even Columbia for several years after 1890 bought blanks directly from the Edison Phonograph Works to be used for their own selections. This practice was subsequently ended at Edison's own order. Generally brown wax cylinders *cannot* be dated by their color variations, although darker colors generally indicate that more heat was used or previous wax blanks were recombined. These records were still relatively soft and shaveable but the soap composition was a great step forward by Edison over the all wax composition.

The introduction in early 1902, of the classic black "wax" cylinder and moulded manufacturing process (Edison and Columbia seem to have released moulded cylinders at around the same time; both had been using them as pantograph masters in the laboratory), marked another evolutionary step in chemical composition. The black wax composition of rival companies was a closely guarded secret in its day and, despite spies and formulation thievery, differences in composition and quality of materials manifest themselves today upon examination of Edison, Columbia and other cylinders of this period.

The new black cylinder consisted of complex mixtures of sodium, aluminum, and lead salts of stearic acid (mixed with some palmitic acid), along with free stearic acid (for fusibility) and smaller amounts of Ceresin and Car-nauba wax. The black color was obtained using a black pigment such as carbon black³.

Carnauba wax was a critical component here. This vegetable wax (m.p. 176-184°) produced chiefly in Brazil imparted a tough, smooth, durable shiny surface to the record.⁴ Carnauba was the hardest, highest melting, most durable natural wax then available and its use along with some Ceresin and other cheaper waxes (i.e. paraffin) helped reduce the brittleness inherent in metallic soap composition.

These new molded cylinder records could no longer be shaved and reused as could the earlier brown composition but their toughness permitted the introduction of the new Model C reproducer with its doorknob stylus and heavier weight which allowed for louder reproduction.

In 1908 a curious mixture of economic factors and Edison's need for still a harder metallic soap composition fostered the last major chemical change in "wax" cylinders. Recall that Edison was enjoined at this time from using early thermoplastic materials (Celluloid) for moulding records. He desired to introduce a new 4-minute record having twice as many grooves to the inch. Narrower grooves meant a much higher surface pressure from the smaller stylus to be used. Also at this time the supply of high quality Carnauba wax was relatively limited and the high demand had forced prices up to an objectionable point.^{4/5} Thus its use was abandoned as was the often troublesome black pigment coloring agent. The new composition⁵ consisted of a basic mixture of metallic stearic salts along with a mixture of mineral waxes known commercially at that time as Ebonite and Montan. Ebonite wax (not to be confused with the hard rubber ebonite used by Berliner in his early discs) was a black, coal-derived, wax-like substance with some similarities to Asphalt. Importantly, it was considerably cheaper than Carnauba wax although it did lack some of the properties useful in parting a smooth, fissure-free surface to the cylinder (compare the surfaces of late 2-minute wax cylinders with the 4-minute wax Amberols). Unfortunately, the switch to this 1908 composition has left us with cylinders which have become more brittle over the years than earlier cylinders, but less likely to support mold or mildew.

Finally in 1912, Edison was able to begin production of the famous Blue Amberol cylinder moulded from Celluloid, a thermoplastic colloid made from nitrocellulose and camphor. Hundreds of thousands of these cylinders still exist in the hands of collectors and a word of warning is appropriate here. Nitrocellulose or Cellulose nitrate is the same material utilized in early motion picture film. The form

of the cylinder and the incorporation of camphor as a plasticizer seems to have rendered the cylinders immune from the autodecomposition so often found in old nitrate films. Yet these cylinders, like the film, are *extremely* flammable and will burn amazingly fast with a very hot flame when ignited. The emitted fumes are also toxic. In a related note, the celluloid will noticeably soften at temperatures approaching 176 F. These temperatures can be reached in the trunk of a car, glove compartment or in an attic on a hot, sunny day.

Every collector is familiar with moldy wax cylinders. The examination of several thousand cylinders leads to the empirical conclusion that given a similar set of storage conditions the susceptibility to mold is a function of the record composition as follows (most likely to mildew at the top):

Brown Wax

Columbia, Oxford, Pathe, etc. Black Wax

Edison Black Wax (pre-1908)

Edison 2-min. Black Wax (post 1908)

Edison 4-min. Black Wax

Airborne spores of fungus are everywhere and they exist in immense variety. About 50,000 species of fungi have been described. Mold and mildew (used here interchangeably) are two familiar kinds that flourish in warm, damp places. Generally, the cylinder record mold grows most readily at 75-85F. It feeds on dead organic matter (i.e. the wax components of the cylinder). Fingerprints (containing body oils) and organic dirt on cylinder record surfaces are especially favorable sites for mold spores to "land" and propagate.

Moisture is essential to the growth of practically all varieties of fungus and they thrive in the darkness of cylinder record boxes and cabinets. The cotton lining of old cylinder boxes, particularly in areas with relative humidity above 60%, retains moisture and fosters mold growth.

Common cylinder mold usually manifests itself as white-grey spots surrounded by filamentary strands of mold (see photo). The mold lives and feeds on the record and *destroys* the information in the grooves. In addition, the waste products of mold metabolism tend to further decompose the record material and break down the groove walls. These are the causes of the noisy hiss heard when playing moldy cylinders. Placing infected cylinders under proper storage conditions (50-60F, 40-50% RH) will retard or halt the growth of *new* mold but will not kill the original spores

by which it reproduces. There are chemicals which can be used to kill mold and perhaps save cylinders not too badly deteriorated. The long term effect of such a treatment on the record surface and composition is not yet fully known, but experiments are in progress with the help of T.C. Fabrizio, and we hope to report soon on a "cure" for moldy cylinders. For now the best advice remains to avoid excessive handling of cylinder surfaces, controlling the temperature - humidity wherever possible, and segregating cylinders already affected.

References

- ¹ A. Koenigsberg, *Edison Cylinder Records, 1889-1912* p. xv.
- ² B. Vanderbilt, *Edison, the Chemist*, A.C.S. (1971), p. 122.
- ³ GB 3070 (1905)
- ⁴ H. Seymour, *The Reproduction of Sound*, W.B. Tattersall, London, p. 194.
- ⁵ GB 25,092 (1907)

shop was closed. I noticed something on the floor inside that seemed to be a Columbia cylinder machine, but no one answered. Disappointed, I decided to leave my card in the door and away we went. About two weeks later, I received a call from the owner who confirmed the fact that it was indeed a Columbia Graphophone; however, it had become a piece of "Pennsylvania Dutch Art!"

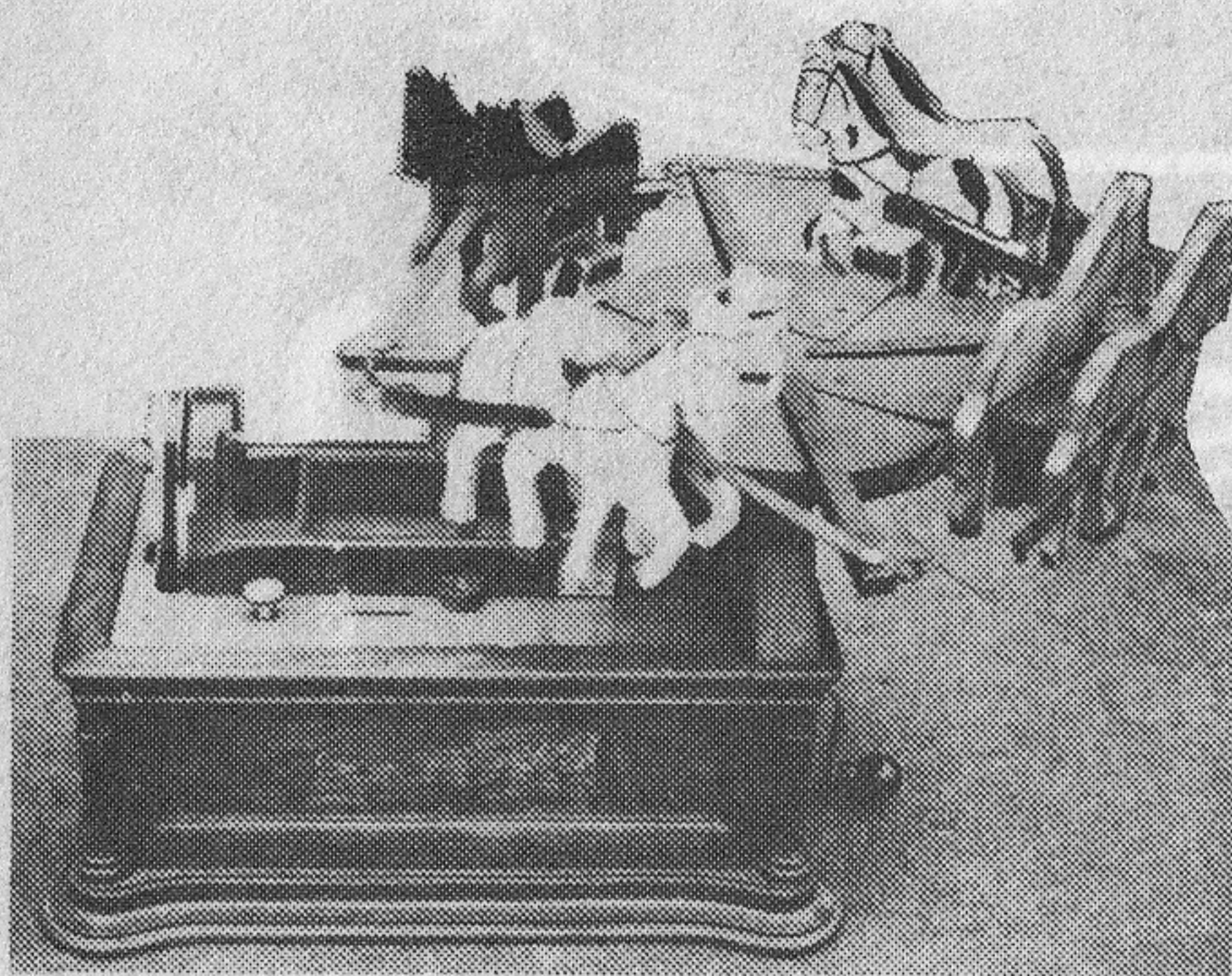
I told him that we would be back to see the machine, and maybe use it for parts. Six weeks later, we went back, and this time the shop was open. The lady behind the counter finally explained about the odd Graphophone on the floor. She said her husband picked it up at a local auction, and it was made by a local celebrity of sorts, Ben Stoltzfus, the most famous "photographed" Dutchman in Lancaster Co. He had converted it into a working toy carousel. Her husband then took it back to Ben, hoping he would "sign" his work, but he said that he really never intended it for sale, only for the family. He figured it had been made around 1925.

Well, it was obviously unique, so I did buy it from the shop. When I mentioned to my wife that I *might* use it for parts, she said "nothing doing, old Ben wouldn't want it that way." So there it sits in my collection, as found, only a bit cleaner.

The phonograph toy started out as a Columbia, Type BF (Peerless), designed to play the six-inch long records introduced in 1905. The top casting was neatly cut to accommodate the gears and turntable, which is linked to the mandrel pulley and runs off the four-spring motor. The carousel itself is mounted on a wooden base, and consists of four sets of two-horse teams, in matching colors, all connected by leather harness which is 95% intact in spite of its age. The odd thing though is that the horses go backwards! I guess the explanation is that time moves slowly in the land of the Pennsylvania Dutch.

Most, if not all, of the toys that were commercially made for phonographs were designed for the disc types, so it is a pleasant surprise to have something that runs off a cylinder machine. Columbia could hardly have objected since they stopped making wax cylinders by 1909 and had ceased distributing Indestructibles in 1912. But as long as I look at that carousel, I guess I'm going to wonder what ever became of the other parts to that machine!

See an unusual turntable display on page 6 and the letter sent by Columbia to its dealers in 1914 on page 7.



AN UNUSUAL CYLINDER CAROUSEL

Michael Corbin

While on our wedding trip in 1978, my wife and I were traveling through Lancaster County, Pennsylvania, the traditional home of the Pennsylvania Dutch. We both love antiques, so we were stopping at a lot of shops on the way. We entered one small town and saw an interesting little shop, just the kind collectors like, with things piled high inside and out. I got out of the car and went to the door but the



A Columbia Dealers' Brochure, 1914

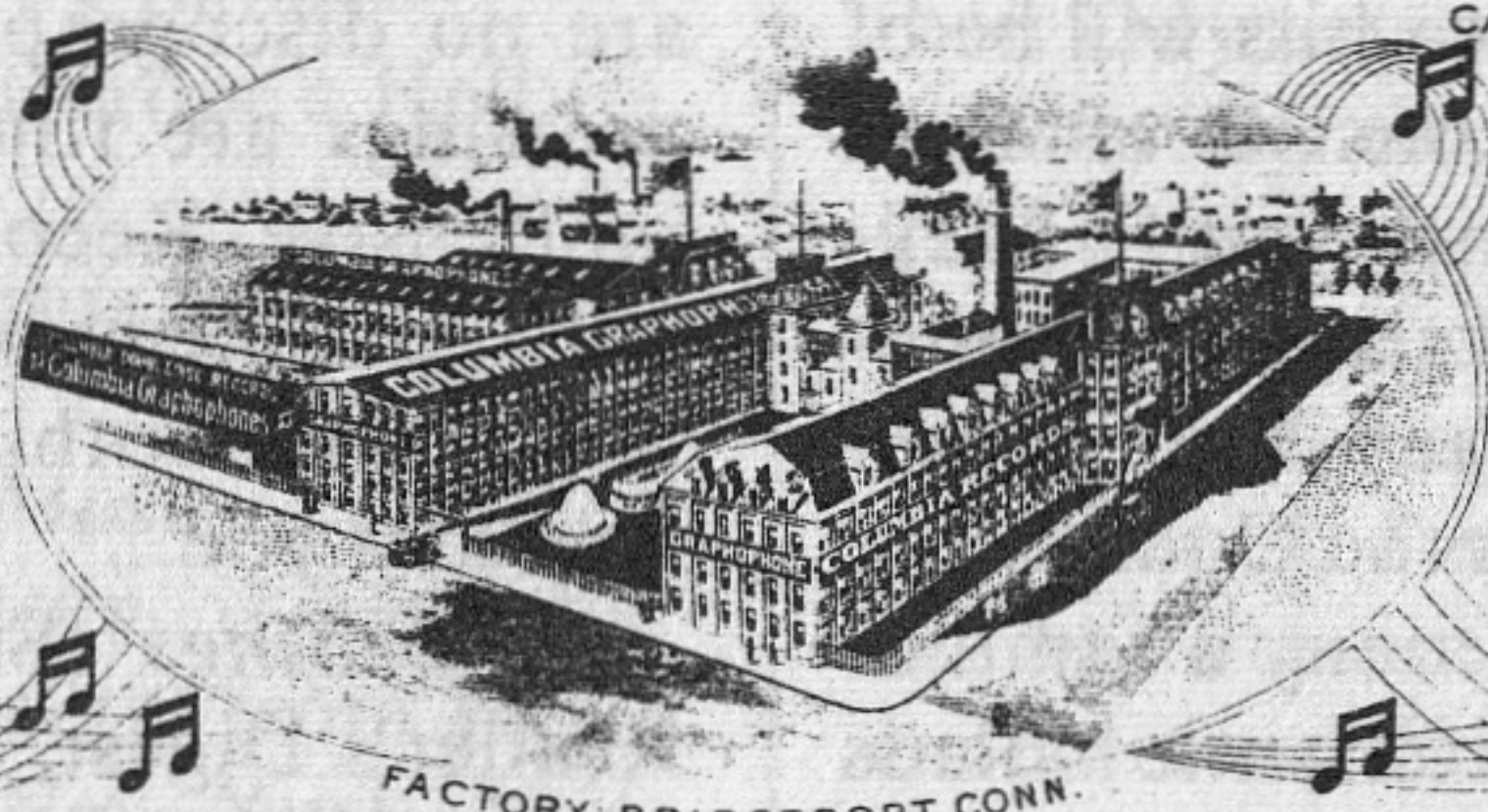
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COLUMBIA DOUBLE-DISC RECORDS

THE DICTAPHONE

WOOLWORTH BUILDING

New York,

July 20, 1914.

TO COLUMBIA DEALERS,

Gentlemen:

Mr. John Hofman, a Columbia dealer of 1346 South 13th Street, Omaha, Neb., sent us a sketch and a brief description the other day of a window display that he has been using with excellent results.

It looks just so good that we made one up ourselves in this Department and photographed it, so that you can all have the benefit of the idea.

To begin with, like most good ideas, it is so beautifully simple that it is a wonder that nobody ever thought of it before.

The display does not cost much: about a dollar for the dolls and maybe another half a dollar for some ribbon to dress them with.

Then place them in pairs on the turn-table of an "Eclipse". If they are too uncertain on their feet to stand by themselves, a dab of mucilage will steady them sufficiently. Then start the machine. It is a simple matter, by pulling the starting lever only part of the way over, to bring down the speed of the turn-table to less than 12 revolutions a minute. And at that rate the machine will run an hour or two without re-winding. You will find that the circular motion of the miniature dancing floor will give the dolls a really excellent suggestion of actual dancing.

Mr. Hofman found that playing dance records on a nearby instrument served a double purpose: it helped along the display and at the same time of course demonstrated the records and generally helped a good deal toward the excellent results he got from the display.

Mr. Hofman, by the way, went a little bit further than we did, because he fixed up a card-board roof and a railing around the machine so as to convey the idea of a piazza.

This is an idea which has already proved of value and which is obviously simple and not at all costly. It is distinctly worth your while to duplicate it in your own window or store.

Yours very truly,

COLUMBIA GRAPHOPHONE COMPANY.



THIS LETTER WAS DICTATED TO THE DICTAPHONE

RECORD REVIEW

Tim Brooks

Bing Sings: 96 of His Greatest Hits, Readers Digest Set Early Syncopated Dance Music, Folkways RFB-37

If you have a soft spot in your heart for Bing Crosby -- and many of us do -- this big collection of his Decca hits will be of special interest to you. It consists of eight LP's, 96 selections in all, conveniently packaged as a boxed set. The tracks are in chronological order from 1931 ("Wrap Your Troubles in Dreams") to 1951 ("In the Cool, Cool, Cool of the Evening"), with many a familiar stop in between. Bing's early romantic ballads are here ("Sweet and Lovely," "It's Easy to Remember"), along with hits from his Hawaiian period ("Sweet Leilani," "Blue Hawaii"), his cowboy period ("San Antonio Rose," "Pistol Packin' Mama," "Don't Fence Me In"), his Irish period ("McNamara's Band," "Too Ra Loo Ra Loo Ral," "Galway Bay"), his children's period ("Swinging on a Star," "Ac-centchu-ate the Positive"), and his far-away-places period ("Trade Winds," "Faraway Places"). Amazing how many periods El Bingo went through. Maybe that's why he lasted so long. And of course, there's that most nostalgic of all songs -- whether or not you lived through World War II -- "White Christmas."

The recordings are all from Decca, and are all the original versions, except for a few remakes of pre-1934 material originally on Victor and Brunswick. The emphasis is on hits, though not exclusively. For example, 60 tracks are devoted to the period 1940-1951; a little checking shows that 31 of these were hit singles which placed on *Billboard's* best-selling records charts. (Bing had a total of 68 records on the charts during that 11-year period, far more than anyone else, and a dramatic testimonial to his dominance of popular music in the 1940's.) The rest of the tracks are standards, album cuts, and personality duets. The compilers have put special emphasis on Crosby with other personalities, and he is heard with such diverse partners as Mary Martin, Bob Hope, Johnny Mercer, Fred Astaire, the Andrews Sisters, Mel Torme, and Les Paul. Even Lionel Hampton sings a bit in "On the Sunny Side of the Street." And did you know that the background quartet on "Swinging On a Star" is the Williams Brothers, including 11-year-old Andy?

None of this is rare or unusual material, and the Crosby addict may have much of it already on other LP's or 78's. But unless you have a very large collection indeed, you probably are

still missing many, and the set does bring together a lot of the best in one place. There are no discographical details given, but the pressings are fine, and the phony stereo is inoffensive. Recommended.

Excuse me now, while I go immerse myself in that soooothing baritone. "Moonlight... becomes you..."

Bing Sings (Set #127) is available from Reader's Digest, Pleasantville, N.Y. 10570 as discs for \$26.9 or tape for \$29.97, plus postage. The Digest also offers a wide range of other sets, covering personalities such as Perry Como, Glenn Miller, and Jim Reeves, musical eras, mood music, etc. Write for their brochure.

For those who are a little more antique in their musical tastes, Folkways has issued another of Dave Jasen's dandy compilations. "Early Syncopated Dance Music" contains 16 tracks from the early 1900's, cakewalks, one-steps and ragtime, as played by the Victor, Columbia, and Zonophone house bands (plus a few others). Like the original records, this LP might well be marked "For Dancing" -- the music is all instrumental and in strict dance tempo ("supervised by G. Hepburn Wilson," one might imagine). There is even the Columbia One-Step Dance Instruction Record of 1914, with an announcer explaining all the steps, in case you want to cut a (old) rug yourself.

The notes by Jasen are informative, generally focussing on the music rather than on the specific recordings. There are no discographical details given. You, and the lawyers, will have to figure out which specific records were used. The transfers are fine. For more detailed information, the reader is referred to Jasen's recent book, *Rags and Ragtime, A Musical History* (Seabury Press), or the earlier *Recorded Ragtime: 1897-1958* (Archon), q.v. **APM**, Vol. I, No. 10.

Side One

At a Georgia Camp Meeting - Sousa's Band
Smoky Mokes - Columbia Orchestra
Creole Belles - Metropolitan Orchestra
King Chanticleer - Prince's Band
Kerry Mills Ragtime Dance - Zonophone Concert Band
Kentucky Kut Up - Pryor's Band
The Minstrel Band - Pryor's Band
Grizzly Bear - Pryor's Band

Side Two

Gertrude Hoffman Glide - Walter B. Rogers Band

Too Much Mustard - Walter B. Rogers Band

Everybody Two-Step - Military Band

The Horse Trot - Military Band

One-Step Instruction Record

Bon Ton One-Step - Conway's Band

The Dancing Deacon - Jim Europe's Hell Fighters

Bees Knees - Original Memphis Five

Early Syncopated Dance Music, compiled and edited by David A. Jasen, is available through record shops or directly from Folkways, 43 West 61st Street, New York, N.Y. 10023. □

RECORD REVIEW

The Golden Age of Opera Recordings

Joe Klee

If the Victor Red Seal Series is the most important series of celebrity opera recordings made and/or issued in the U.S., they were not the first. That honor goes to the Columbia Grand Opera Series of 1903. These recordings, according to Philip L. Miller's liner notes, were made and in the stores a month before Victor began importing celebrity recordings made by their European counterpart (G & T) and, I would presume, earlier than the first domestically recorded Red Seals by Ada Crossley and by Zellie Lussan. The eventual triumph of the Red Seal Victors was due to the quality of the talent involved. Columbia had got there firstest with celebrity artists such as Marcella Sembrich, Ernestine Schumann-Heink, Antonio Scotti, and the nearly legendary Edouard De Reszke, but the Victor company was to counter with the best, including Emma Calve, Mattia Battistini and, of course, Enrico Caruso. Still Columbia might have saved the day if it weren't for two unfortunate incidents.

The first was that the then leading tenor of the Metropolitan Opera Company, Jean De Reszke, was not satisfied with the discs he made for Columbia and would not permit their release. If even "tests" exist today, nobody seems to know where they could be found. Certainly the presence of both the famous Freres De Reszke would have given the Columbia 1903 Grand Opera Series the sales impetus it needed to avoid the second incident, the decision by Columbia president

Edward D. Easton to discontinue the series after only thirty-two recordings had been issued. There's nothing new about the philosophy of if-it-doesn't-move-off-the-shelves-fast-enough-cut-it-out-and-close-it-out. Columbia's still playing that game (and so are a lot of other companies as well).

Finally, in 1978 CBS/Columbia issued on their Odyssey label Y2 35232 two LPs of what seems to be the total output of the Columbia 1903 Grand Opera Series. I say 'seems to' only because hope still springs eternal that someone may turn up and bootleg tests of the missing Jean De Reszke... dream on!

The first note of interest is that with the exception of Edouard De Reszke every artist on this Columbia 1903 Grand Opera Series eventually went over to Victor Red Seal, often re-recording the same selections for the label with the dog and gramophone. In fact Suzanne Adams' recordings, imported from G & T, were issued on Victor in 1903. Whether they were recorded in Europe prior to or later than the Columbias, I can only guess at this point. For the reasons that Philip L. Miller points out in his liner notes concerning Adams' recording of "Home Sweet Home," my guess would be that the G & T recording which was issued on Victor was made *before* the Columbia under discussion here.

Another point worth noting is that a number of selections are repeated. Both Charles Gilbert and Suzanne Adams sing "Obstination" and the Toreador Song from *Carmen* is recorded by Campanari and twice by Scotti who sings it in French and in Italian. We can only presume that the artists were given a free hand in the choice of material although elsewhere the person of Charles Prince seems to be much in control playing piano accompaniments and announcing the selections.

To be sure, the Antonio Scotti who later recorded the Prologue from *Pagliacci* for Victor was a more experienced singer and interpreter than the thirty-four year old baritone who only four years before recording these discs for Columbia had made his debut at the Met as Don Giovanni... but the machine, as Caruso used to call it, had grown up too. By 1906 Victor was not only able to give more life and luster to Scotti's sensuous baritone voice.

If there were artists on the Columbia 1903 Grand Opera Series of the quality to compete with Victor's stars, I would say they were Antonio Scotti and Ernestine Schumann-Heink. I am less impressed with Sembrich than many operaphiles I've spoken to who remember her fondly and this late recording of De Reszke does not reveal an outstanding

voice so far as I am concerned. The less well known Campanari gives a creditable reading of "Largo al factotum" and while I find his "Toreador Song" less rewarding than Scotti's, that's quite a standard of comparison there. Suzanne Adams' rendition of "Air des bijoux" from *Faust* and the Waltz song from *Romeo and Juliet* makes me regret that she chose to record only two operatic arias, filling out the balance of her session with the kind of encore-ish fluff of which a very little is quite enough... even if her husband, Leo Stern, did compose two of the little tidbits.

This then was the roughest of beginnings. It can't even be said that if it weren't for these recordings there would have been no celebrity operatic recording in America, for as stated earlier, Victor had already begun plans to import a healthy number of G & T recordings and the first Caruso session of February 1, 1904 was, at the most, a bit over a year away. And of course, there were those remarkable Bettini cylinder recordings of the 1890's. Yet there are gems here... certainly the recordings by Scotti and Schumann-Heink and to a lesser extent many of the others... which today's listener can be glad were preserved. Voices like these are not common today, but then *that* was the golden age.

BOOK REVIEW

by Tim Brooks

American Premium Record Guide by L. R. Docks

At last -- a decent price guide to 78 RPM records! The appearance of a number of poorly researched, exploitative "guides" in recent years may have left many collectors wondering if there would ever be a worthwhile book written in this field, particularly concerning 78's (most guides concentrate on the larger, more lucrative rock/45 RPM market). It's a pleasure to report that at last there is. L. R. "Les" Docks is a Texas collector and dealer who began putting out record auction lists in the late 1960's. (Before that, he collected comic books, post cards, and stamps -- "a hobby concluded by a gust of wind which blew thousands of stamps against a porch screen." That's one problem record collectors don't have!)

His main interest is in vintage jazz, but he also sells popular, country, big band, celebrity, rock and R & B records, and has obviously made himself familiar with those fields.

Docks has made some intelligent decisions in formatting this book. First, the title is American *Premium* Record Guide, and that's exactly what it means. "This book is intended to be a guide to scarce and sought-after records," he writes. "It is not meant to afford readers a 'nostalgia trip' by listing thousands of familiar old favorites." In short, the book is not cluttered with common stuff -- these are just the rarities. Therefore, in 737 pages it is possible to include more of the rarities and to cover a wider period of years than most books find possible. Second, the price range given for each record represents what the disc might reasonably be expected to bring in a transaction between a knowledgeable buyer and seller, for an "E" copy. (That definition should have been repeated at the top of every page). Thus the book does not set a price structure for the flea market dealer, who has invested nothing in sorting, grading, listing or shipping records, or for those trying to peddle beat-up copies which no collector wants. Nor does it mislead us by quoting "mint" prices for records that are virtually never found that way. It deals with the marketplace as the reasonably knowledgeable collector, who buys primarily by mail, will find it.

The listings themselves are divided into four sections: (1) vintage jazz, band, and celebrity 78's, (2) blues 78's, (3) country and western 78's, and (4) rock and R & B 45's. There is a master index at the back in case you're not sure where to find a particular artist (sometimes they are in more than one section). The prices are almost always given in ranges, and seem to be fair. Since only scarce records are listed, values are generally \$4 or \$5 or more. For example, Paul Whiteman "D" series Columbias go for \$4 to \$8, but his Victor 39000-series picture discs are set at \$15 to \$20.

The historical period covered is 1915-1965, so you won't find very early discs, and there are no cylinder listings. But the book does go well into the 45 RPM era, so that you can get some idea whether any of Junior's rock 45's are worth saving. As most APM readers are presumably interested in earlier material, it should be noted that only about 200 of the book's 737 pages are devoted to the 45 RPM era.

Docks has not filled his book with the extraneous matter that clutters many guides; presumably you buy this book for pricing information, not thumbnail photos of the artists, inadequate biographies or garbled histories of the phonograph (one country & western price guide even squeezed in an interview with Gene Autry!) Other books which

are devoted to these subjects cover them much better. There is one relevant and highly useful bonus, however. A 42-page photo gallery contains 500 illustrations of notable labels, arrayed in alphabetical order from Aardell to Zynn. The pictures are reduced-size (12 to a page) and black and white, but are perfectly clear and will give you a quick, convenient reference to what most of the notable labels look like. Anyone who builds his collection mostly by "junking" will find this extremely handy.

Many of the labels pictured are 45's, but there are plenty of vintage 78's too, such as Ajax, Apex, Arto, Black Swan, etc. Major variants are sometimes shown as well. Edison, for example, has three: the 1920's white label, the 1929 lateral label, and for variety, the

"Greeting From the Bunch at Orange" special issue. The approximate historical period of each label is also given. For my money, this handy label guide is almost worth the price of the book by itself.

The book also has a 14-page introduction with definitions and sensible advice, and an inadequate bibliography listing a few collector's books and periodicals.

While the *American Premium Record Guide* may not be the final word in 78 RPM price guides, it is certainly a fine start and can be recommended to anyone interested in learning what going prices are today.

It is available for \$9.95 plus \$1 postage from L. R. Docks, Box 13685, San Antonio, Tex. 78213. □

PHONOGRAPHS FOR SALE

Wood Horns, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions. 40-page catalog #3, \$1.00. Bill Moore, 10820 6th Street, Gilroy, Calif. 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)

Original Edison, Victor, Columbia parts for sale. Send \$1. to get on mailing list. Just obtained new supply of many original parts, has to be seen to be believed. L. Michael Corbin, 337 Union St., Milton, Del. 19968. Or (302) 684-3236. (VI-5)

Columbia AG 5" w/2 records, \$1,250.; Victor R front-mount, \$595.; Tinfoil phono, Bergmann repro model, sell or trade. Phonograph repro, sell or trade. Columbia Q, Columbia Eagle, both with repro horns & keys, sell or trade. N. Solgas, 810 K St., Sacramento, Calif. 95814. (916) 392-4533. (VI-5)

ANTIQUA JUKEBOXES INTEREST YOU?

Let me help! \$12. year. Sample, \$1. *Jukebox Trader*, 2545 AP SE 60th Ct., Des Moines, Iowa 50317. (VI-6)

NOTICE

Don't forget the next *Tri-State Music Collectibles Show* to be held at the Holiday Inn in Livingston, N.J. on Sunday, October 5, 1980 from 11 am to 5 pm. There were over 70 dealers at the last one! For more info, write Tri-State Exhibitions, 769 Northfield Ave., Suite 144, W. Orange, N.J. 07052. Or call days (212) 374-1499, or eve's & weekends (201) 994-0294.

HOW MUCH IS THAT DOGGIE IN THE WINDOW?



Nipper is back and *Olde Tyme Music* has got him! If you'll send an SASE to the kennel, we'll send you a list of what we have. The tried and true terrier comes in ceramic from 2 1/2" to 12" and in reinforced polyethylene from 10 1/2" to 36"... a gasser for your shop or den. Made from the original molds and exclusive at the *Olde Tyme Music Scene*, 915 Main Street, Boonton, N.J. 07005. Open Wed. thru Sun. 10-5. Phone (201) 335-5040. (VI-5)

PHONOGRAPHS FOR SALE

35 Antique Phonographs For Sale from the "Thomas A. Edison Collection." Buying Victors, Columbias, Edisons, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (VI-6)

Early phonographs, music boxes, 78's, spares, typewriters optical toys. Bought, sold, exchanged. Whole collections bought. Open Mon. - Fri. 2:30 - 7 pm., Sat. 11 - 5:30. *The Talking Machine*, 30 Watford Way, Hendon, Central London NW4 England. Tel code 01-202-3473. Eve's 906-2401. (VI-9)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the *Reproducer*, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, V.R.P.S., P. O. Box 5345, Irving, Tex. 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. Sedler's Antique Village, Ralph C. Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or call (617) 375-5947 eves. (VI-10)

PHONOGRAPHS FOR SALE

Excellent reproduction horn cranes for Edisons, Columbia, and other morning glory horns, \$25. pp. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (VI-9)

Columbia Vivatone Model 720, \$175. Randy Wyant, 908 Woodland Drive, Havertown, Pa. 19083. Phone (215) 853-3402 after 11 or wknds.

Reproducers for Edison phono's, highest quality reproduction. Model N (4-min.) for later horn Edisons and Amberolas, \$77. ea. ppd. with genuine sapphire styluses. Model C & H reproducers also available. Dealer inquiries welcome. Dan Zalewski, 15 Main St., Rosendale, N.Y. 12472.

Early Spring-Motor phonograph (United States Phonograph Co.) with original paperwork; trade for nice Opera or equivalent. Polyphone carriage for square Standard - trade for #5000 series Blue Amberols or brown wax. Few wax Concert cylinders and boxes also available. (203) 871-0594, Paul Newth, 26 Gail Drive, Ellington, Conn. 06029. (VI-5)

PHONOGRAPHS WANTED

Cylinder phonographs with brass mandrels. If you need info, please call 212-941-6835.

Want Talk-o-phone machines, parts, related items, any condition. Will buy or trade. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (VI-5)

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenberg, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price. Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, Cal. 91324. (VI-10)

PHONOGRAPHS WANTED

Want Orthophonic Victrola, Number 1-90, tabletop model, or any similar Orthophonic tabletop models by Columbia, Brunswick, or Cheney. Daniel Kerrigan, 4384 Mt. Paran Pkwy. NW., Atlanta, Ga. 30327. (VI-5)

Wanted: VICTORELECTROLA 9-18, complete or incomplete, or any of the following components to fill my gutted cabinet. Radiola 64, RCA Speaker/Amplifier #104, Power Unit #AP-777-C (SPU-35). Bob Perry, 123 Corbett, San Francisco, Cal. 94114. Or (415) 864-7440. (VI-9)

Want Mae Starr or similar Talking Doll, with built-in cylinder phonograph. Reply to Charles Slater, Box 36, Fairy Meadow, NSW 2519, Australia.

New collector looking for Little Wonder Machines, Literature, and Records. I have been collecting other machines, but took a liking to Little Wonders. Gary Stevenson, 801 Eichelberger, St. Louis, Mo. 63111.

Paying Top Price! Any outside wood horn phonograph, 2-4 Red Gem, for my collection. Buying phonographs, paying the price, call or write Len Kurland, 45 Buckingham Rd., W. Orange, N.J. 07052. Day (201) 242-1600. Night (201) 731-3688.

I'm looking for details about the "W. Gillet's Phonograph" which appeared in 1892 (how many were constructed, horns used, etc.). Ch. Burgisser, Department Physique de la Matiere Condensee, CH-12111 Geneve 4, Switzerland.

Columbia Type S Graphophone, electric type, mechanism only, have cabinet. Also coin-parts for Edison Type H, original or excellent repro. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

PHONOGRAPHS WANTED

Want Capehart phono, Victrolas and Electrolas: 9-25, 10-50, 10-51, 9-55, 10-35, 10-69, 9-54, 9-56, RAE-79, also D22, U109, and other large radio-phonograph combinations; changer and radio for 9-55; cases for Columbia C and Columbia business phonos. Joe Weber, 604 Centre St., Ashland, Pa. 17921. Or 717-875-4787 after 11 pm. (VI-8)

HELP: I NEED PARTS!

Busy Bee Reproducer. Victor I tonearm. Buy or trade. N. Solgas, 810 K St., Sacramento, Cal. 95814. Or (916) 442-3646. (VI-5)

56" long all brass horn for cylinder phono with 21" diameter bell, good condition. Please reply to APM.

Want motor for Stradivarius Phonograph. I have the floor model cabinet. Also have an extra reproducer for Amberola Model VIII Edison. Martin Kruit, 708 N. 6th St., Yakima, Wash. 98901.

Ediphone Reproducer, line cord (to wall outlet), main body of horn (mine's broken). Also Ediphone literature and cylinders. Greg Griffin, 8441 Polder Cir., Huntington Beach, Calif. 92647.

Want morning glory horn phonograph in good shape. Alfred Butler, RD 1, Box 178, Clinton, Pa. 15026.

Wanted: Tonearm and horn for 20" outside horn Regina-phonograph. Ralph Schack, 614 Knox, Wilmette, Ill. 60091. Or (312) 251-6039 eve's. (VI-6)

Wanted for Columbia AT Graphophone: Pot metal upper casting, mandrel shaft pulley nut, anchor for left side of cabinet lid. Tom Novak, 190 Barker Rd. E., Gilbert, Minn. 55741.

RECORDS FOR SALE

78's, Classical G & T's, Pathes, Fonotipias, Odeon, HMV, etc. E. Spicer, 3283 Lonefeather Crescent, Mississauga, Ont., Canada L4Y 3G6. (VI-5)

30,000 78's, 1900-1950. All kinds, but mostly popular, some classical, also Edison DD. For lists, send SASE to Robert H. Fischer, P. O. Box 21602, Ft. Lauderdale, Fla. 33335. (VI-8)

Quantity of 2-minute Edison wax cylinders, most without cases, and have light mildew, only 50¢ each plus shipping or you pick up. Must make room! Please contact APM.

Concert Cylinder Records (5") for sale. Eleven (2 have minor rim damage, no charge). \$475. plus shipping. Call 609-234-0432.

World's Finest Collection of Vocal and Instrumental 78 records, LP books on music, programmes, catalogues. Catalogues available on request. Colon Records S.R.L., Treinta y Tres Orientales 955/57, 1236 Buenos Aires, Argentina.

For Sale: Nearly 4000 records from the Columbia "A" series (1908-1923). Most mint condition. Many popular artists, titles, classical numbers and scarce issues. Contact David Di Zinno, 123 Dickson St., Wellington, Ohio 44090.

Once in a Life-Time Record Auction! From personal collection. Rare records, obscure artists, 150 different labels. Listed alphabetically, recorded in U.S., other countries. All 78's, four to 12 inch. Many picture labels. This unusual offer will not be repeated. Send 30¢ in stamps for List to: MEMORY LANE MUSIC, RFD #1, Box 120, Morrill, Me. 04952. USA. (VI-5)

20 words, plus your name and address, cost only \$2.50!

RECORDS WANTED

Want Victor Records before 1908, 7- and 10-inch sizes. Please send description and price. Jim Goold, 5562 N. Angus, Fresno, Calif. 93710.

Want quantity of wax (?) cylinder recording blanks for use on Edison "Protechnic Ediphone" Transcriber. Also any available information on same machine. Jon C. Cawley, RD #2, Box 1, Port Allegany, Pa. 16743.

Want 78 rpm singles, albums, soundtracks of Debbie Reynolds. Ralph Reithner, 3517 Alden Way #8, San Jose, Calif. 95117. (VI-9)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, Pa. 19118. (VI-10)

Edison Amberol Special "D" Series, 4-min. wax, orange boxes, D1 to D24. Empty boxes and covers accepted. Please help! Larry Wojtkiewicz, 3317 Woolworth Ave., Omaha, Neb. 68105. (VI-5)

Vitaphone discs wanted. Art Shifrin, P. O. Box 128, Queens, N.Y. 11363.

Want early Frank Sinatra 78's, especially *A Lovely Way to Spend an Evening* and other early 40's and late 30's. Hal Haney, 1440 Ash St., Denver, Colo. 80220.

Need 78 rpm test records in good condition, with tracks of sine-wave test tones at various frequencies. Per Ruuth, 4013 Alta Lorraine Way, N. Highlands, Calif. 95660.

Edison 4-min. cylinder record entitled *Over There*. M. Winters, 960 Viewmoor Place, Edmonds, Wash. 98020.

It pays to advertise in APM!

RECORDS WANTED

Want Vaughn de Leath cylinders and celebrity Amberol 4-min. cylinders, T. Roosevelt, Edison, etc. Collector Barry Hersker, 3780 Loquat Ave., Miami, Fla. 33133. (VI-7)

Need *Radium Cylinders* - that's their name, they are *not* radioactive. Made around 1906-1909 by Leeds and Catlin. Will buy or trade, need for future article. Thanks. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Want Edison 2-min. wax cylinders: Ada Jones #10362 *By the Light of the Silvery Moon*; Billy Murray #9095 *Give My Regards to Broadway*, #10522 *Alexander's Ragtime Band*; Jones and Murray #9950 *Cuddle Up a Little Closer*, #10134 *Shine On Harvest Moon*; Premier Quartet #10545 *Oh, You Beautiful Doll*, #10550 *Moonlight Bay*. Robert Pinsky, 1040 Erie St., Oak Park, Ill. 60302. (VI-5)

Want Hank Williams 78 rpm's on Sterling. Ernest Tubb 78 rpm's on Blue Bird. Thomas A. Basl, 17541 Fern Ridge Rd., Stayton, Ore. 97383.

PRINTED ITEMS FOR SALE

ZONOPHONE ENTHUSIASTS! Send long SASE for copy of the *New Zon-o-phone Newsletter*. Box 955, Ashtabula, Ohio 44004. (VI-5)

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

PRINTED ITEMS FOR SALE

All your dreams come true! Thousands of old record catalogs for sale. Write and let me know what you need. Alexander Doom, 486 17th St., Brooklyn, N.Y. 11215. (VI-5)

Victor Record Catalogs: 1915, 1917, 1919, 1920, 1921, 1923, 1924, 1925, 1939, 1940, \$12.95 ea. or all ten (10), \$100.; Victor *Books of the Opera* (3), 1912, 1924, 1929, all for \$30.; (Victor) *What We Hear in Music* (2) 1913, 1917, both for \$20. The following are \$14.95 ea.: Thomas Edison (Miller) 1931; Edison (Josephson) 1959; Caruso, His Life and Death (Dorothy Caruso); Victor Herbert, American Music Master (Purdy), 1945; Galli-Curci's Life of Song (Massena) 1945; Post. extra. Dave Martens, 7 Constitution Blvd., New Castle, Del. 19720. (302) 328-5165. (VI-5)

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: AMR, P. O. Box 3194, Seattle, Wash. 98114. (VI-7)

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seamail. Subscriptions should be sent to B.A. Williamson, 157 Childwall Valley Rd., Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seamail. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia.

Do you have your complete set of EPM, Vol's I thru VII?

PRINTED ITEMS FOR SALE

Edison Blue Amberol Recordings, 1912-1914, will have over 300 pages of fascinating information on the lives of Edison recording artists, illustrations, chronological and alphabetical indexes, information on the early Amberola machines, and even an Introduction by the famed Jim Walsh. For the first time, read how Blue Amberols were made. This will be a limited printing, in beautiful hard-bound blue covers, and only available through APM. Ron Dethlefsen has uncovered much material never before published anywhere else, and will share it with other collectors. If you wish to be notified upon publication of this important book, please drop Mr. Dethlefsen, (3605 Christmas Tree Lane, Bakersfield, Cal. 93306), or APM a note, as each volume will be hand-numbered and registered.

We have only a limited supply of the full color 78 rpm record label book by Rainer Lotz remaining. If you haven't already ordered this beautiful book, please avoid disappointment. We will be unable to supply *Edison Cylinder Records, 1889-1912* after September 30, 1980, or Ray Wile's *Diamond Discs, 1912-1929*. Please use your APM Order Blank for prompt service! APM

PRINTED ITEMS WANTED

Original copy of Larry Schlick's *Portfolio of Antique Phonographs* with wire binding. Please quote price and condition. Russ Brunning, 4541 W. Altadena Ave., Glendale, Az. 85304. (VI-5)

Old catalogs purchased and traded by classical record collector, 1890's onward. Also old record books and magazines. Please write Michael Tenkoff, 800 W. Las Palmas Dr., Fullerton, Calif. 92635. (VI-6)

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th Street, Jackson Heights, N.Y. 11370

Turn your old copies of *Edison Cylinder Records, 1889-1912* into cash! If your copy is in decent condition, we will pay \$16.00 for each copy sent to us. Thank you. APM

ITEMS FOR TRADE

Trade Triumph Combination-type (2-4) motor, base, horizontal carriage, for Victor III or Victor IV motor. D. Dexter, 151 Hudson St., New York, N.Y. 10013. (212) 975-6231 (9-5) 212-226-4885 eve's, w-e's.

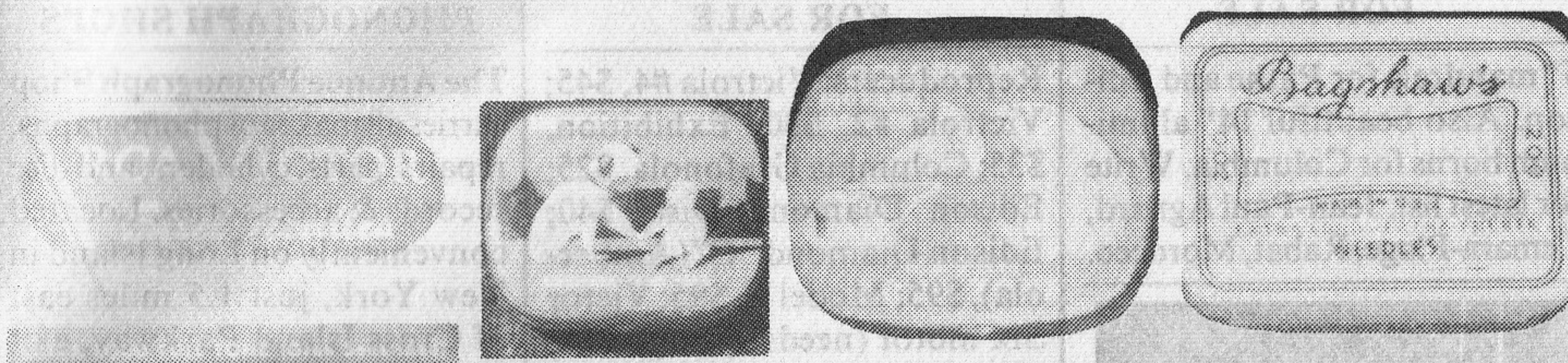
Cylinder Record Cabinets, 1 Duplex horn, working Edison machines. Looking for Columbia, Talkaphone, Victor, Zonophone and other front-mount disc machines and/or parts. Norm Smith, 9096 Harvard Blvd., Poland, Ohio 44514. Or (216) 758-1367. (VI-5)

Have Coin-operated Rosenfield AZ motor board frame, original, made of oak and decorative brass hinges. Will trade for ? Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

MISCELLANEOUS FOR SALE

Needle boxes, brochures, personality records for sale - trade. WANT: Bell Tainter, coin-operated, early Electric phonographs, parts; all advertising items. Jerry Madsen, 4624 W. Woodland Rd., Edina, Minn. 55424. (VI-9)

"Edison" gold script decals, as used on cylinder and disc phonograph cabinets. Excellent replicas, as pictured in APM, with the correct triangular dot over the "i." Only \$1.50 ea., or 5 for \$6.50 plus SASE. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (VI-7)



1. RCA Paper Packet. Each contains 100 steel needles. They are in fine condition, never been opened. Price \$4.75 ea., post. included.

2. "Dog and Baby" bright red needle tins, with 200 loud needles in each. Priced at \$8.00 ppd. in U.S.

3. "Golden Voice," with Polar Bear, has 200 needles, colorful. \$7. ea. or 2/\$12.

4. "Bagshaw's Brilliantone," has 200 unused needles too! \$7. ea. or 2/\$12.

Mike Patella, 14790 SW 14th St. Davie, Fla. 33325. Or phone eve only, (305) 473-8641.

I would like to thank all the collectors for the great response to my last ad!

Antique Cylinder and Disc Phonographs *Bought • Sold • Repaired*

Parts made to order in our machine shop. Send your part for estimate. New reproduction reproducers, Model C & H, guaranteed. Spare parts list available for stamp, all kinds of parts in stock for most models, including Records, Horns and Cranes. Satisfaction Guar.

Al Gerichten

23 Waldo Avenue, Bloomfield, N.J. 07003

Phone: 201-748-8046 (Daily 10 am to 5 pm; Sat. by App't)

(6-8)

EDISON PHONOGRAPH MONTHLY

Some Highlights of Volume VII, 1909 (312 pages)

Jan.	<i>Lessons for Dealers</i>
Feb.	<i>Cylinders to have printed labels</i>
Mar.	<i>Improvement in governor collars</i>
April	<i>300 records to be withdrawn</i>
May	<i>Triumph A and B differences</i>
June	<i>Fireside phonograph announced</i>
July	<i>J. P. Sousa signs Edison contract</i>
Aug.	<i>Cygnets horns announced</i>
Sept.	<i>2- and 4-minute Gem unveiled</i>
Oct.	<i>President Diaz of Mexico makes record</i>
Nov.	<i>Amberola I announced to the Trade</i>
Dec.	<i>Some notes on Stella Mayhew</i>

All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the original Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating pictures and information. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each. Order while available from:

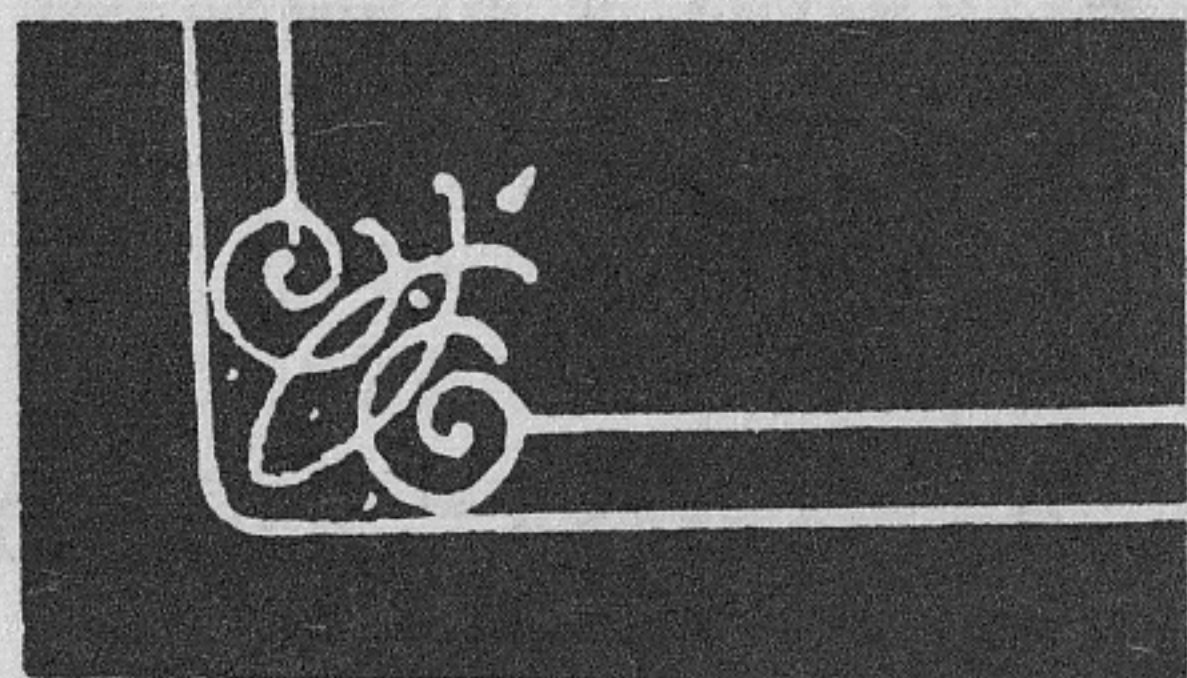
Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226



Wendell Moore
R.R. 1, Box 474H
Sedona, Az. 86336

MISCELLANEOUS FOR SALE

5" mandrels for Pathe and Edison. Also beautiful 14" aluminum horns for Columbia. Write for latest list. Jean-Paul Agnard, Temara-Plage, Rabat, Morocco.



Edison Standard bed-plate border decal - \$5.50 ea. ppd. (see detail). Also have cast iron Victor IV back mount arm, machine work complete and ready for you to finish, new stock. \$40.00, you pay the shipping, wt. 3 lbs. Decal for the Victor bracket, \$6.00 ppd. O. J. Tribe, 135 Preston Ave., Logan, Utah 84321. Phone 801-752-5643. (VI-5)

Perfection brand sapphire point styli. Original old stock from New England Talking Machine Co., Boston, for playing narrow groove vertical records on switch-head machines (not Pathe). \$15. ppd. ea. Also want info or examples of Stroh or other recording instruments. *Old Sound Museum*, Draw J, East Dennis, Mass. 02641. Or (617) 385-8795. (VI-5)

Sheet Music Bought and Sold. Stamp, please. McCall, 50 Grove, New York, N.Y. 10014. (VII-3)

Model C & H Reproducers, reproduction and originals. Highest quality at lowest prices. Send 25¢ for list. Many phonos for sale. *Wanted*: Early brown wax cylinders. Olden Year Musical Museum, 2708 Jubilee Trail, Arlington, Tex. 76014. Or (817) 461-9978.

Wurlitzer 78 rpm jukebox parts. Send \$2.00 for illustrated catalog. Refundable with first order over \$20.00. *The Classic Jukebox Co.*, P.O. Box 1296, Reseda, Calif. 91335. (VI-8)

MISCELLANEOUS FOR SALE

Reproducers: Victrola #4, \$45; Victrola #2, \$30; Exhibition, \$35; Columbia Grafonola, \$25; Edison Diamond Disc, \$40; Edison Diamond "C" (Amberola), \$95; Model C, \$95; Victor Six motor (needs spring), \$65; Incomplete Columbia Type Q Graphophone, \$95; turntable shut-off brake for Victor 4 or 6, \$45; Front-mount Zonophone box and motor, fine decals, \$275. Postage extra! Dave Martens, 7 Constitution Blvd., New Castle, Del. 19720 (302) 328-5165. (VI-5)

MISCELLANEOUS WANTED

Looking for old cigar box labels entitled "Flor de Edison." Also vending machine for Alvara Cigars. Please write or call APM.

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Mark Koenigsberg, 292 Main St., Unit J, Madison, N.J. 07940. (201) 966-1009.

Wanted: Slots, old coin-operated machines, disc and cylinder music boxes. Top prices paid. *Machines*, P. O. Box 59026, Chicago, Ill. 60659. Or 312-262-7836. (VI-6)

Need record jackets 10". Write John P. Megic, 3113 S. Williams Ave., Sioux Falls, S.D. 57105.

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or 617-385-8795. (VI-9)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, N.Y. 11001. Or 516-775-8605. Give us a call! (VI-9)

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